

Ref.

*J B Mozley*

CATALOGUE

OF THE

CHOICE AND IMPORTANT COLLECTION

OF

DRAWINGS

IN WATER-COLOURS,

FORMED BY

LEWIN B. MOZLEY, ESQ.,

*Removed from his late Residence,*

ELMHURST, NEAR LIVERPOOL:

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, APRIL 17, 1863,

And following Day,

AT ONE O'CLOCK PRECISELY.

—o—

May be viewed Three days preceding, and Catalogues had, at  
Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street*,  
*St. James's Square, S.W.*

## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and Woods not being responsible for the correct description, genuineness, or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.



# CATALOGUE.

*First Day's Sale.*

On FRIDAY, APRIL 17, 1863,

AT ONE O'CLOCK PRECISELY.

*All the Drawings are elegantly and appropriately framed, except those from the folio, which have been placed under glass for security.*

BURRELL SMITH.

18/-  
1 Deepdale—6 in. by 9 in.

W. KNELL.

10/6  
2 Shipping—6½ in. by 13½ in.

W. KNELL.

10/6  
3 Shipping—6½ in. by 13½ in.

3/-/- *Ranch* J. J. DODD (OF BANGOR).

4 Nant Mill, North Wales—20¾ in. by 28¾ in.

1/8/- THOS. FAHEY.

5 Styhead Pass—11¾ in. by 19½ in.

14/- J. W. HILLS.

6 A cottage in the backwoods—oval— $5\frac{1}{2}$  in. by 6 in.

20 pms White D. COX.

7 A landscape, with farm buildings and figures—10 in. by 14 in.

6 pms Smith D. COX.

8 A cottage and trees— $5\frac{3}{4}$  in. by 8 in.

5 pms Isaac ERSKINE NICOL.

9 An Irish peasant girl—9 in. by 8 in.

20 1/2 pms Agnew S. PROUT.

10 COLOGNE—8 in. by 13 in.

12 pms Marks MAROHAY.

11 The ferry boat—15 in. by  $24\frac{1}{2}$  in. A composition of numerous figures

W. L. LEITCH.

12 The Ducal Palace at Genoa—7 in. by  $5\frac{1}{2}$  in.

3 1/2 pms P. DE WINT.

13 CORNFIELDS NEAR LINCOLN— $11\frac{1}{2}$  in. by  $18\frac{1}{2}$  in. Very fine

13 1/2 P. DE WINT.

14 A VIEW IN LINCOLNSHIRE, CORNFIELDS WITH NUMEROUS FIGURES—11 in. by 17 in.

26 pms Museum FREDERICK GOODALL, A.R.A., 1845. B a 3

15 THE WAYSIDE CROSS— $14\frac{3}{4}$  in. by  $10\frac{3}{4}$  in.



16 *pen Skye*F. GOODALL, A.R.A. *B 60*16 GOING TO THE WELL—the companion— $14\frac{3}{4}$  in. by  $10\frac{3}{4}$  in.29 *pen*

C. BRANWHITE.

17 A WINTER SCENE, with buildings on the bank of a river— $26\frac{1}{2}$  in.  
by 16 in. *Capital effect of sunset*10 *pen White*GEO. CATTERMOLLE *M 23*18 THE ABDUCTION— $8\frac{1}{2}$  in. by  $12\frac{3}{4}$  in.64 *pen*

T. S. COOPER, A.R.A.

19 A SUMMER'S AFTERNOON, a group of cattle on the banks  
of a river—15 in. by 21 in. *Dated 1844. A very important  
work*62 *pen*

J. B. PYNE.

20 CRICKEITH CASTLE—sunset, with fishermen returning— $13\frac{1}{4}$  in. by  
 $20\frac{1}{2}$  in.42 *pen Family*

BIRKET FOSTER.

21 A LANDSCAPE, WITH A WINDMILL AND CATTLE—5 in. by 7 in.

60 *pen Smith*

BIRKET FOSTER.

22 SHEEP WASHING—5 in. by 7 in.

52 *pen Marks*

W. HUNT.

23 "THE CHRISTMAS PIE"— $8\frac{1}{2}$  in. by  $7\frac{1}{2}$  in. *Full of character*35 *pen Appear*

W. HUNT.

24 The nutgatherer—17 in. by 13 in.

31 *pen**Agnew*

W. HUNT.

25 APPLE, GRAPES, AND OTHER FRUIT—4 in. by 5 in.

15 *pen**Trotter*

E. RIECK.

26 Mount Orgueil, Jersey—10½ in. by 19½ in.

50 *pen**White*

COPLEY FIELDING.

*M 73940*

27 A GRAND LANDSCAPE, with fallen timber and cattle in the foreground—14 in. by 23 in.

39 *pen**Futler*

S. PROUT.

28 Gothic buildings on the Rhine, near Bonn—15½ in. by 10½ in.

31 *pen**White*

S. PROUT.

29 The Fishmarket at Rouen—15½ in. by 9½ in.

53 *pen**Mark*

CARL HAAG.

30 "HOLY WATER"—19½ in. by 13½ in. *A beautiful drawing*2 *1/2 pen**Croft*

A. W. HUNT.

*M ap*

31 CONWAY—evening—10½ in. by 14½ in.

20 *pen**Grace*

A. W. HUNT.

*M ap*

32 CONWAY—morning—9½ in. by 14½ in.

170 *pen**Isaac*

H. BRITTAIN WILLIS.

*B 70*

33 COWS AND GOATS IN A LANDSCAPE—16 in. by 23½ in.

16 *pen**Futler*

F. TAYLER.

*M 70-8*

34 "FULL CRY"—6 in. by 14½ in.



25 *per*

D. COX, 1849.

35 A cornfield— $9\frac{1}{2}$  in. by  $14\frac{1}{2}$  in.61 *per*E. DUNCAN, 1860. *M 73-*36 THE OLD MILL AT HALE—moonlight— $9\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.*Very fine*359 *ms*E. DUNCAN. *M 73*37 A SEA-SHORE, with boats and figures—the companion drawing  
— $9\frac{1}{2}$  in. by 20 in.20 *per*C. CATTERMOLLE. *M per*38 THE PRISONERS— $5\frac{3}{4}$  in. by 14 in. *A capital specimen*1  $\frac{1}{2}$  *per*F. DANBY, A.R.A. *M 0*39 Vesuvius— $4\frac{1}{2}$  in. by  $5\frac{1}{2}$  in.5  $\frac{1}{2}$ F. DANBY, A.R.A. *M 0*40 London—night— $4\frac{1}{2}$  in. by  $5\frac{1}{2}$  in.12  $\frac{1}{2}$ W. S. COLEMAN. *M 22*41 THE COTTAGE TOILETTE—6 in. by  $4\frac{3}{4}$  in.

7/15

G. BARRETT.

42 LANDSCAPE— $5\frac{1}{4}$  in. by  $7\frac{1}{2}$  in.14 *per*J. H. MOLE, 1861. *Perce*43 A LANDSCAPE, with a peasant-woman and child— $9\frac{1}{2}$  in. by  $16\frac{1}{2}$  in.  
*A beautiful example*14 *per*H. TENKATE. *M pa*44 THE GAMBLERS— $9\frac{1}{2}$  in. by  $13\frac{1}{2}$  in. *A capital example*14. 14  
14. 5

9 *gus*  
W. HUNT.

45 Ripe and unripe strawberries— $5\frac{1}{2}$  in. by 7 in.

3/10/-  
W. HUNT.

46 An old man— $4\frac{1}{2}$  in. by 3 in.

4/15/-  
G. L. HALL.

47 ROCKS AND BREAKERS— $12\frac{3}{4}$  in. by  $21\frac{1}{4}$  in.

5/4/- *Isaac*  
J. NEEDHAM, 1862.

48 A COAST-SCENE, WITH FIGURES— $8\frac{3}{4}$  in. by  $18\frac{1}{2}$  in. *A capital example*

4/4/- *gus*  
J. BOSTOCK.

49 OPHELIA—oval— $16\frac{1}{2}$  in. by  $12\frac{1}{2}$  in.

5/5/- *Mark*  
E. W. COOKE, R.A.

50 THE MARKET-PLACE AT ROUEN— $9\frac{1}{2}$  in. by  $6\frac{1}{2}$  in.

17 *white*  
G. WOLFE.

51 ST. MICHAEL'S MOUNT—18 in. by  $28\frac{1}{2}$  in.

7 *BoRus*  
F. TAYLER.

52 The pantry— $5\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.

9/10/- *Mark*  
F. TAYLER.

53 THE KEEPER'S RETURN—5 in. by 7 in.

3/15/-  
F. SMALLFIELD.

54 THE MERRY JOKE— $6\frac{3}{4}$  in. by 5 in.



3/10/- *Gane*

WEEKES. *all 2*

55 Moss troopers— $9\frac{1}{4}$  in. by  $13\frac{3}{8}$  in.

5/15/- *Gane*

H. J. HOLDING. *all p2-p*

56 A wood-scene, with Roundhead troopers— $20\frac{3}{4}$  in. by 29 in.

5/5/- *Gane*

MASON. *all p3*

57 An Andalusian with monkey—12 in. by 9 in.

14/1/5 *Mum*

MISS SETCHELL.

58 The first step in life— $7\frac{3}{4}$  in by 10 in.

2/-/-

PENRYHN WILLIAMS.

59 A landscape, with figures and ruins— $11\frac{1}{2}$  in. by  $17\frac{1}{2}$  in.

17/1/5 *William*

FREDERICK WALKER. *I*

60 CHARITY—5 in. by 4 in.

10/5/- *Columbus*

J. MOGFORD. *all p3*

61 The rivals—sunset— $9\frac{1}{2}$  in. by 15 in.

25/-/- *Mark*

E. LUNDGREN, 1862.

62 A SPANISH GIRL—oval—14 in. by 10 in.

8/-/- *Clayton*

J. H. MOLE, 1859.

63 THE YOUNG ANGLES— $10\frac{1}{2}$  in. by  $14\frac{1}{2}$  in.

20/1/2 *White*

W. BENNETT.

64 RIVAULX ABBEY— $13\frac{1}{2}$  in. by 21 in.

163 *pus Clarke*

GEORGE CATTERMOLLE.

65 "TRYING THE SWORD"—13½ in. by 18½ in. *Very fine*410 *pus Shedd*

GEORGE A. FRIPP.

66 A GRAND LANDSCAPE—view behind Bolton Abbey—20½ in.  
by 40½ in.299 *pus Pears*

A. P. NEWTON.

67 Before sunrise, on a Scotch lake—9¾ in. by 21½ in.

13½

J. HOLLAND.

68 THE RIALTO—6 in. by 11 in.

71 *pus White*

F. W. TOPHAM.

69 THE PET LAMB—18 in. by 14 in.

135 *pus Matt*

RIRKET FOSTER.

70 A RUSTIC BRIDGE AND CATTLE—8 in. by 13 in. *A beautiful drawing*81 *pus Isaac*

J. M. W. TURNER, R.A.

71 THE BRIDGE OF SIGHS—engraved—8 in. by 6½ in.  
*Vignette. From the International Exhibition*31 *pus Pung*

D. COX.

72 NEAR BETTYWS-Y-COED—18¾ in. by 13 in. *An important drawing*214 *pus*

S. PROUT.

73 A VIEW IN VENICE—17 in. by 11¾ in. *Very fine**Cham. Imm. size £10*



68 *pus* *Agnew*

S. PROUT.

74 THE INTERIOR OF A CATHEDRAL IN NORMANDY  
—16½ in. by 11 in.

40 *pus* *White*

J. GILBERT.

75 CRABBED AGE AND YOUTH—6 in. by 8 in.

89 *pus* *Isaac*

E. DUNCAN, 1854.

76 SEAWEED GATHERERS, ON THE COAST OF NORTH WALES—  
14½ in. by 23½ in. *An important work*

101 *pus* *White*

W. HUNT.

77 A BIRD'S NEST AND BOUGH OF APPLE BLOSSOMS—7½ in. by  
11½ in. *Very highly finished*

83 *pus* *Primly*

W. HUNT.

78 PURPLE GRAPES AND PLUMS—7½ in. by 6½ in. *Equally fine*

82 *pus* *2. f. White*

COPLEY FIELDING, 1853.

79 THE LANGDALE PIKES—20½ in. by in. 28½. *A grand  
drawing*

105 *pus*

BIRKET FOSTER.

80 A RUSTIC COTTAGE, WITH THREE FIGURES—7 in.  
by 5 in. *An exquisitely finished work*

56 *pus*

BIRKET FOSTER.

81 THE PRIMROSE GATHERER—7 in. by 5 in. *A beautiful  
example*

3. 100

E. SANVILLE.

82 The Dogana, Venice—7½ in. by 12 in.

5. 00

H. JUTSUM.

83 A view on the Thames, near Maidenhead—10 in. by 17 in.

f p -

J. WRIGHT.

83\* A SCENE FROM BOCCACCIO—22 in. by 30 in.

ch p3

*End of First Day's Sale.*



*Second Day's Sale.*

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On SATURDAY, APRIL 18, 1863,

AT ONE O'CLOCK, PRECISELY.

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2.2.0  
C. PEARSON.

84 A landscape, with cattle— $4\frac{1}{2}$  in. by 14 in.

2.15.0  
THOS. UWINS, R.A.

85 ULYSSES TEMPTED BY THE SYRENS—24 in. by 19 in.

4 5.0  
HOLDING.

86 The toyseller—oval—12 in. by  $8\frac{1}{2}$  in.

2.10.0  
HOLDING.

87 Rustic hospitality—oval—12 in. by  $8\frac{1}{2}$  in.

2.2.0  
MASON.

88 Ariel, after Townsend—in the Osborne Gallery— $8\frac{1}{2}$  in. by  $14\frac{1}{2}$  in.

PELLETIER.

89 A landscape, with a ruined tower—4 in. by 5 in.

32/-

PELLETIER.

- 90 A landscape, with a cottage and figures— $4\frac{1}{2}$  in. by  $5\frac{1}{2}$  in.

6. 15-0

GEO. FRIPP.

- 91 Hackenburg, Nassau—14 in. by 24 in.

16 1/2 per Minto

FRED. TAYLER.

- 92 HAWKING— $9\frac{1}{2}$  in. by  $14\frac{1}{2}$  in.

3. 15-0

D. COX.

- 93 Two views—*on back and front of paper*— $8\frac{1}{2}$  in. by  $5\frac{1}{2}$  in., and 8 in. by  $5\frac{1}{2}$  in.

11. 0-0

D. COX.

- 94 A landscape in Wales— $11\frac{1}{2}$  in. by 18 in.

27 per

W. HUNT.

- 95 "CHILLY"— $10\frac{1}{2}$  in. by 7 in. *Very fine*

26 per Perkins

S. PROUT.

- 96 RUINS AT ROME— $10\frac{1}{2}$  in. by 8 in.

8 1/2

S. PROUT.

- 97 Bow Bridge, Leicester— $8\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.

3. 15-0

I. NASH, 1856.

- 98 Christmas mummers— $12\frac{3}{4}$  in. by  $8\frac{3}{4}$  in.

3. 16. 0

H. TENKATE.

- 99 "THE ADIEU"— $5\frac{1}{2}$  in. by  $3\frac{3}{4}$  in.



3/3/-  
H. TENKATE.

100 THE RETURN—5 in. by  $3\frac{1}{4}$  in.

157/157/-  
E. BUCKLEY. *M 200 po*

101 THE PARTING OF MARY QUEEN OF SCOTS AND MELVILLE—  
16 $\frac{1}{2}$  in. by 27 $\frac{1}{2}$  in.

25/25/-  
BIRKET FOSTER.

102 ON THE THAMES, NEAR STAINES—3 $\frac{1}{2}$  in. by 5 in.

10/10/-  
S. AUSTEN.

103 Rotterdam—10 $\frac{1}{4}$  in. by 16 $\frac{1}{4}$  in. *From the International Exhibition*

131/2/2/- *White*  
A. W. HUNT. *M p3-*

104 OVER THE MARSHES—7 $\frac{3}{4}$  in. by 11 $\frac{1}{4}$  in. *Very clever*

1/15/- *Same*  
F. WEEKES. *M p-*

105 Brigands dividing spoil—7 $\frac{1}{4}$  in. by 8 $\frac{1}{4}$  in.

1/15/- *Same*  
F. WEEKES. *M 2*

106 Iconoclasts—8 in. by 9 in.

0/10/-  
CALAME.

107 A landscape—4 $\frac{3}{4}$  in. by 7 in.

42/42/-  
COPLEY FIELDING.

108 A LANDSCAPE—7 in. by 10 $\frac{1}{4}$  in.

30/30/-  
COPLEY FIELDING.

109 THE HILLS OF HOY—7 in. by 10 $\frac{1}{4}$  in.

## ON IVORY.

2/6/- April  
110 The Temptation of Adam—(from Aston Hall)

15 1/2  
PALMER. *all po*

111 A LANDSCAPE, WITH SHEEP AND FIGURES IN THE FORE-  
GROUND—7½ in. by 16 in.

8/10/-  
CARL WERNER.

112 The fruitseller—19 in. by 12½ in.

14/14/- Isaac *all po*  
FITZGERALD.

113 Calm—14½ in. by 11½ in.

10/10/- Isaac *all po*  
FITZGERALD.

114 Storm

10/10/- Anne  
CHARLES TAYLOR.

115 French fishing-boat off Gorlescon Harbour—15 in. by 29½ in.

4/10/- Anne  
R. H. MASON.

116 Spring-time—oval—9½ in. by 7½ in.

17/10/- Isaac *all az*  
JOHN MOGFORD.

117 THE DUTCH AUCTION ON THE BEACH—coast of Cornwall—10½ in.  
by 16½. A capital specimen

10/- Isaac *all*  
GEO. LANCE.

118 GRAPES AND OTHER FRUIT ON A TABLE—11 in. by 13 in.

9/- Anne *all*  
S. PROUT.

119 Louvain—7½ in. by 4½ in.



*20 pms White* S. PROUT. *ill a3*

- 120 AN OLD GOTHIC WELL IN A CATHEDRAL IN NORMANDY—  
16½ in. by 11½ in.

*26 pms Colnagh* E. DUNCAN. *ill a3*

- 121 CHILDREN WITH A BOAT—9¾ in. by 13¾ in.

*20 pms White* E. DUNCAN. *ill a3*

- 122 HOP-PICKING NEAR SEVENOAKS—9¾ in. by 13¾ in.

*180 pms pencil* JOHN LINNELL, 1862.

- 123 A VIEW NEAR REDHILL, WITH A RAINBOW—11 in. by  
16¾ in.

*57/10/- White* W. L. LEITCH.

- 124 On the Lower Danube—9 in. by 13½ in.

*6/6/- Pencil* S. PROUT.

- 125 Stone crosses in Ireland—9 in. by 12½ in.

*50 pms White* T. S. COOPER, A.R.A.

- 126 COWS IN REPOSE—sunset—13 in. by 17 in. *Very fine*

*11½ Colnagh* W. S. COLEMAN. *ill 22*

- 127 "A sunny cottage"—6¾ in. by 9 in.

*61 pms Pencil* E. DUNCAN. *ill 43*

- 128 SPITHEAD: man-of-war and merchantman—8½ in. by 20¼ in.

*48½ 1/2 Gaele* E. DUNCAN.

- 129 A WRECK OFF THE GOODWIN SANDS—8½ in. by 20½ in.

115/100 White

W. HUNT.

- 130 BLACK HAMBURG GRAPES AND MAGNUM  
BONUMS—oval— $7\frac{1}{2}$  in. Very fine

10/100 Black

W. HUNT, 1829. *de ap*—

- 131 THE HERDSMAN— $14\frac{1}{4}$  in. by  $10\frac{1}{4}$  in.

13/100 Pink

W. HUNT.

- 132 Vase with tulips— $9\frac{1}{4}$  in. by  $6\frac{1}{2}$  in.

57/100 Green

BIRKET FOSTER. *de 03*

- 133 A LANDSCAPE, WITH A COTTAGE AND COWS IN THE FORE-  
GROUND—5 in. by  $8\frac{1}{2}$  in.

83/100 Green

BIRKET FOSTER. *a33*

- 134 A COAST SCENE, Isle of Wight—5 in. by 7 in. *de 100*  
Sunset  
effect

7.100 White

DE WINT.

- 135 A LANDSCAPE, WITH FARM BUILDINGS— $10\frac{1}{2}$  in. by  $14\frac{1}{2}$  in.

4/15/—

DE WINT.

- 136 Lime quarries in the South of England—12 in. by  $18\frac{1}{2}$  in.

4/4/— Green

CHARLES CATTERMOLLE.

- 137 A head of a Nubian— $9\frac{1}{4}$  in. by  $7\frac{3}{8}$  in.

70/100 White

J. M. W. TURNER, R.A. *de 100*

- 138 KATZ CASTLE ON THE RHINE—12 in. by  $16\frac{3}{4}$  in. A  
very important work

*5 1/2 per Isaac* CARL HAAG, 1853. *M 001*—

139 A ROMAN MILKMAN—19½ in. by 13½ in.

*60 per Isaac* HOLLAND. *M 23*

140 THE SHRINE OF ST. AGNES, VENICE—22¾ in. by 16 in. *A drawing of unusual quality and size*

*24 per* G. CATTERMOLÉ.

141 PREPARING FOR THE BANQUET—8¾ in. by 12 in.

*18 1/2 per* J. M. W. TURNER, R.A.

142 SCHAFFHAUSEN—a sketch—9 in. by 11¾ in.

*20 per* J. M. W. TURNER, R.A.

143 SCHAFFHAUSEN: double rainbow—a sketch—9 in. by 11¾ in.

*112 per Isaac* JOHN GILBERT. *M-p23-p33*

144 THE SILVER TRUMPETS—10½ in. by 16½ in.

*62 per Lloyd* J. H. MOLE, 1862.

145 A LEISURE HOUR—20 in. by 40 in.

"Thus may we ever, side by side,  
From happy hours to happier glide."—MOORE.

*121 per Apple* F. TAYLER.

146 REIVERS CARRYING OFF WOMEN AND CATTLE  
—20¼ in. by 9½ in. *One of the Artist's most choice drawings*

*16 1/2 per Lloyd* GEO. FRIPP.

147 A SCENE IN GLENROSA, Isle of Arran—13¾ in. by 20 in.



SAMUEL PROUT.

148 THE FISHMARKET, ROME— $16\frac{3}{4}$  in. by  $11\frac{1}{2}$  in. *A very brilliant drawing*

S. PROUT.

149 A CANAL SCENE, VENICE— $16\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.

W. S. COLMAN.

150 "Waiting for the Ferry"— $9\frac{1}{2}$  in. by 16 in.

D. COX.

151 A LANDSCAPE, WITH FLOCK OF SHEEP—moonlight— $10\frac{1}{2}$  in. by  $15\frac{1}{2}$  in.

D. COX.

152 STIRLING CASTLE— $8\frac{1}{2}$  in. by  $12\frac{1}{2}$  in.

J. F. LEWIS, A.R.A.

153 AN ARAB SHEIK— $8\frac{1}{2}$  in. by 6 in. *Very fine*

VICAT COLE.

154 AUTUMN—a study on the Thames—27 in. by  $17\frac{3}{4}$  in. *Full of capital effect*

JOHN GILBERT.

155 RUBENS IN HIS STUDIO—30 in. by  $24\frac{1}{2}$  in. *A chef-d'œuvre*

E. DUNCAN, 1859.

156 LOBSTER FISHING OFF THE ISLE OF WIGHT— $12\frac{1}{2}$  in. by  $18\frac{3}{4}$  in.

*155 for bundle*  
E. DUNCAN, 1862.

157 OFF PORTMADOC: rough water—9 in. by 13½ in.

*155 for Bkms*  
BIRKET FOSTER.

158 CHILDREN IN A BOAT—7¾ in. by 10½ in. *A charming drawing*

*118 for Hey il*  
BIRKET FOSTER. *M pz*

159 "ON THE THAMES"—7½ in. by 10¾ in. *Equally fine*

*65 for bundle*  
T. S. COOPER.

160 SHEEP IN THE SNOW—15½ in. by 21½ in. *Very fine*

*60 for Bkms*  
ALFRED FRIPP. *M uz*

161 THE SAILOR BOY—18 in. by 13½ in. *A charming effect*

*45 for Isaac*  
COPLEY FIELDING. *M no* X

162 FOLKESTONE: rough water—7¾ in. by 11¾ in. *An exquisite drawing*

*36 for do*  
COPLEY FIELDING, 1843. *M pz* X

163 DARTMOUTH—7½ in. by 12 in. *A beautiful example*

*152 for Isaac*  
LOUIS HAGHE. *M pz*

164 THE COUNCIL CHAMBER AT OUDENARDE. *A very fine drawing*

*39 for Moore*  
W. HUNT.

165 APPLE BLOSSOMS—7 in by 5½ in.



*180 per Ramped*  
W. HUNT.

166 A BIRD'S NEST AND APPLE BLOSSOM— $7\frac{1}{2}$  in. by  $10\frac{3}{4}$  in.

*215 per B. Hunt*  
WILLIAM HUNT.

167 WHITE GRAPES AND PLUMS—oval— $7\frac{3}{4}$  in. by  $11\frac{1}{4}$  in.

*3.5. V*  
SANVILLE.

168 The Grand Canal, Venice—10 in. by 14 in.

*17.17.0*  
BARRETT.

169 A landscape, with cattle in a pool of water— $12\frac{1}{2}$  in. by 17 in.

*2/2/-*  
170 A portfolio and stand

FINIS.

MR. MOZLEY'S COLLECTION OF WATER-COLOUR DRAWINGS.

This excellent collection of drawings by the more recent painters, formed by Mr. Mozley, of Elmhurst, near Liverpool, is now exhibited at Messrs. Christie and Manson's rooms previous to the sale, which takes place on Friday and Saturday next. It contains 169 drawings, nearly all of superior excellence, and some of first-rate merit. As a collection it is chiefly remarkable for the drawings of Mr. Birket Foster, though there are examples of almost every painter of eminence in our water-colour societies, and four interesting drawings by Turner. These are in the second day's sale, in company with the more choice examples by other artists. They are 142, Schaffhausen, and a small sketch, 143, another view of the same place, with a rainbow and its reflected arc in the clouds, both interesting though unfinished. 71. The Bridge of Sighs," a vignette drawing, which was exhibited in the International Exhibition, and from which the well-known engraving is taken. This is an example that will no doubt excite the rivalry of the connoisseurs, for it is unique in its way. But the drawing which, as a beautiful work of the master, delightful for its splendid atmosphere and sunny effect, will be most generally admired, is that of "Katz Castle on the Rhine," notwithstanding the group of figures in the great man's worst possible manner. This is not a large work, being only 12in. by 16½in., but it is a good example of his later style.

By David Cox (old David) there are several fine drawings, one especially noticeable for its broad and masterly handling, fine colour, and an effect of mountain scenery which is really grand, though on this small scale. It is a view near Bettws-y-coed, North Wales. Next to this should be mentioned the remarkable work of Copley Fielding, "Langdale Pikes." By this favourite artist of his day, whose light is now a little paled, there are several interesting works; more especially (108) "A Landscape," and (162) "Folkestone," an admirable piece of sea-painting. 163, "Dartmouth," is another beautiful example, and (27) a grand landscape, with fallen timber and cattle, is noticeable as an early and ambitious effort of the painter.

By George Cattermole there are two as fine examples of his dashing style as could be wished for: 65, "An Armourer trying the Sword before his Knight in the Armoury," and 141, "Preparing for the Banquet," in which the figures are engaged in carrying various articles of plate and furniture for the table. By Charles Cattermole—a son, we believe, of the George Cattermole—a very beautiful drawing should be mentioned, called "The Prisoners" (38). It represents a crowded group of horsemen, drawn in half-length, returning from some fierce foray, all in sixteenth century costume and armour. The cathedral interiors and street views by Samuel Prout were in their time famous. There are several good examples of this artist.

The pictures by Mr. E. Duncan are some of his finest works: the moonlight with the old mill at Hale is a singularly truthful, and a "Wreck on the Goodwin" (129) is a fine stormy effect. By Mr. S. B. Pyne there is one drawing, 20, "Cricketh Castle," a sunset, with some fishermen returning home, as delicate and hazy as Turner could have painted it.

Mr. Frederick Tayler perhaps has never been more happy than in the drawings to be seen in this collection, in which the figures are smaller than he generally paints, but yet touched with all the *gusto* for colour and animation for which his pencil is famous. 146. Reivers carrying off women and cattle—horsemen coming across a sandy ford, most capitally grouped, and seen advancing over the distant ground in surprising truth of perspective. 34, "Full Cry," a lady and gentleman, in old English costume, hunting, a drawing full of life and movement.

Of the drawings by Mr. Birket Foster it is difficult to point out the best, where all are so similar in merit. Perhaps 70, "A Rustic Bridge and Cattle," which was, we believe, in the Society's exhibition in 1860, would be the general favourite. But there are "The Primrose Gatherer," "A Cottage with figures," "A Coast Scene, with sunset effect, Isle of Wight," and others, all of great excellence. By the way, we observed one little drawing by W. S. Coleman (127), "A Sunny Cottage," that one might be excused for mistaking for a Birket Foster, so closely does it resemble his manner. The drawing called "Silver Trumpets" (144), by Mr. John Gilbert—a crowd of horsemen with trumpeters, all in rich and gorgeous array—is purer in colour than we generally see this painter's works, and at the same time the figures are touched with immense spirit. Another drawing by Mr. Gilbert is one that will be remembered in the Exhibition, "Rubens in his studio." 75, "Crabbed Age and Youth," a party of figures dancing in the greenwood as an old beggar passes, is a small but very clever drawing, measuring only 6 in. by 8 in. The specimens of fruit, birds nests, and flowers, by Mr. W. Hunt, are abundant in the collection, and there is one fine drawing of fruit by Mr. George Lance—so that, with the drawings which we have not specified, the whole forms the most interesting Water-Colour exhibition to be seen in London at the present moment.



majority.

**SALE OF THE MOZLEY DRAWINGS.**—The important collection of water-colour drawings formed by Mr. L. B. Mozley, and removed from his residence near Liverpool to London, was disposed of on Friday and Saturday, under the hammer of Messrs. Christie. The collection realised upwards of £6,200, a sum which must be a considerable advance upon its cost. The most noticeable sums were given for works by Hunt, Prout, Copley Fielding, Duncan, and Birket Foster. It was stated in the sale room that the works of the last-named artist fetched six times the easel price of two years ago. The following were the more important lots, and the principal buyers: P. De Wint, Cornfields near Lincoln, £36. 11s. 6d., Agnew. T. S. Cooper, A summer's afternoon, £67. 4s., Agnew. J. B. Pyne, Crickeith Castle, £65. 3s., Clarke. Birket Foster, A landscape, £44. 2s., Grundy. Sheep washing, by the same artist, £63, Smith. W. Hunt, The nut-gatherer, £36. 15s., Agnew. Copley Fielding, A landscape, £52. 16s., White. S. Prout, Gothic buildings on the Rhine, £40. 19s., Fuller. Carl Haag, Holy Water, £53. 15s., E. Duncan. The old mill at Hale, a fine moonlight scene, £64. 1s., Loyd. G. Cattermole, Trying the sword, £169, Agnew. G. A. Fripp, a landscape, £42, Loyd. F. W. Topham, The pet lamb, £74. 11s. Birket Foster, A rustic bridge and cattle, £141. 15s. Marks. J. M. W. Turner, R.A. The bridge of Sighs, £85. 1s. Agnew. S. Prout, The interior of a cathedral in Normandy, £71. 8s. Agnew. J. Gilbert, Crabbed age and youth, £42. E. Duncan, Seaweed gatherers, £93. 9s. Isaac. W. Hunt, A bird's nest and bough of apple blossoms, highly finished, £106. 1s. White. Purple grapes and plums, by the same artist, £87. 3s. Grindlay. Copley Fielding, a fine drawing of the Langdale Pikes, £86. 2s. Marcus. Birket Foster, A rustic cottage with three figures, an exquisitely finished work, 7in. by 5in. £105, Smith. The primrose gatherer, by the same artist, and the same size, £58. 16s. A view on the Thames, near Staines, by the same artist, £26. 5s. Copley Fielding, A landscape, £44. 2s. Agnew. The hills of Hoy, by the same artist, £31. 10s. Grindlay. G. Lance Grapes and other fruit, £40. Isaacs. E. Duncan, Children with a boat, £27. 6d. Colnaghi. J. Linnell, A view near Redhill, with rainbow, very powerful, £189, Marks. T. S. Cooper, Cows in repose, £52. 10s. E. Duncan, Spithead, £64. 1s. A wreck off the Goodwin Sands, by the same artist £50. 18s. 6d. W. Hunt, Black Hamburg grapes and magnum bonums, oval, 7½in. £120. 15s. Birket Foster, A landscape, £52. 11s. A coast scene, by the same artist, £87. 3s. J. M. W. Turner, R.A. Katz Castle, Rhine, £73. 10s. White. Carl Haag, A Roman milkman, £53. 11s. Holland, The shrine of St. Agnes, Venice, £63. J. Gilbert, The silver trumpets, £117. 12s. Isaacs. J. H. Mole, A leisure hour, £65. 2s. Loyd. F. Tayler, Reivers carrying off women and cattle, described by the artist as one of his best efforts, £127. 1s. Agnew. S. Prout, The fish-market at Rome, £88. 4s. Isaacs. A canal scene, Venice, by the same artist, £107. 2s. Loyd. D. Cox, A landscape, moonlight, £34. 12s. 6d. Agnew. Stirling Castle, by the same artist, £29. 8s. J. F. Lewis, An Arab sheik, £57. 15s. Agnew. Vicat Cole, Autumn, £73. 10s. J. Gilbert, Rubens in his studio, a drawing of wonderful power, and the gem of the sale, £225. 15s. Agnew. E. Duncan, Lobster fishing, £39. 18s. Off Portmadoc, by the same artist, £47. 5s. Birket Foster, Children in a boat, a charming drawing, 7½in. by 10½in. £162. 15s. Vokins. On the Thames, a picture by the same artist, and the same size, £123. 18s. Loyd. T. S. Cooper, Sheep in the snow, £68. 5s. A. Fripp. The sailor boy, £63. 15s. Vokins. Copley Fielding, Folkestone, £47. 5s. Dartmouth, by the same artist, £37. 16s. Louis Haghe, £159. 12s. The council chamber at Oudenarde, Isaacs. W. Hunt, Apple blossoms, £40. 19s. A bird's nest and apple blossom, by the same artist, £189. Behrend. White grapes and plums, oval, 11½, by the same artist, £225. 15s. Behrend.

## MR. B. MOZLEY, ESQ.'S SALE OF DRAWINGS.

The sale of these drawings took place on Friday and Saturday, by Messrs. Christie, Manson, and Woods, at their great rooms, King-street, St. James's-square, London. The two days' sale realized upwards of £6,000. The drawings by Hunt realized unheard-of prices, and the Birket Foster's at least four-fold their price within the last two years; in fact, it would appear that there is no limit to the value of fine English drawings. "Cornfields near Lincoln," by De Wint, sold to Mr. Clarke for £33. 11s. 6d.; "The Wayside Cross," by Goodall, £27. 16s. 6d.; "A Summer's Afternoon," by Cooper, bought by Messrs. Agnew for £67. 4s.; "Crickeith Castle," by Pyne, sold to Mr. Clarke for £65. 2s.; "A Landscape," by Foster, bought by Mr. Grundy for £44. 2s.; "Sheep-washing," by Foster, sold to Mr. Smith for £263; "The Christmas Pie," by Hunt, brought £54. 12s.; "The Nutgatherer," by Hunt, sold to Messrs. Agnew for £36. 15s.; "Apple, Grapes, and other Fruit," by Hunt, bought by Messrs. Agnew for £32. 11s.; "A Grand Landscape," by Fielding, sold to Mr. Wright for £52. 10s.; "Gothic Buildings on the Rhine," by Prout, bought by Mr. Fuller for £40. 19s.; "Holy Water," by Haug, £55. 13s.; "Full Cry," by Tayler, £48. 6s., to Mr. Furer; "A Cornfield," by Cox, £26. 5s., to Messrs. Agnew; "The Old Mill at Hale," by Duncan, £64. 1s., to Mr. Lloyd; "A Seashore," by Duncan, £36. 15s., to Mr. M'Lean; "Trying the Sword," by Cattermole, £169, to Mr. Clarke; "The Pet Lamb," by Topham, £74. 11s.; "A Rustic Bridge and Cattle," £141. 15s., to Mr. Marcus; "The Bridge of Sighs," by Turner, £35. 1s., to Mr. Isaacs; "The Interior of a Cathedral in Normandy," by Prout, £71. 8s., to Messrs. Agnew; "Crabbed Age and Youth," by Gilbert, £42, to Mr. White; "Seaweed Gatherers on the Coast of North Wales," by Duncan, £93. 9s.; "A Bird's Nest and Bough of Apple Blossoms," by Hunt, £106. 1s., to Mr. White; "Purple Grapes and Plums," by Hunt, £87. 3s.; "The Langdale Pikes," by Fielding, £36. 2s., to Mr. Grimley; "A Rustic Cottage, with Three Figures," by Foster, £105; "The Primrose Gatherer," by Foster, £58. 16s., to Mr. Smith; "A Landscape," by Fielding, £44. 2s., to Messrs. Agnew; "A View near Redhill, with a Rainbow," by Linnell, £189; "Spithead: Man-of-war and Merchantman," by Duncan, £64. 1s.; "A Wreck off the Goodwin Sands," by Duncan, £50. 13s. 6d.; "Black Hamburg Grapes and Magnum Bonums," by Hunt, £120. 15s.; "A Landscape, with a Cottage and Cows in the Foreground," by Foster, £52. 11s.; "A Coast Scene, Isle of Wight," by Foster, £87. 3s.; "Katz Castle on the Rhine," by Turner, £73. 10s.; "Autumn, a Study on the Thames," by Cole, £73. 10s., to Mr. Marks; "Rubens in his Studio," by Gilbert, £225. 15s., to Messrs. Agnew; "Children in a Boat," by Foster, £162. 15s., to Vokins; "On the Thames," by Foster, £123. 18s., to Lloyd; "Sheep in the Snow," by Cooper, £68. 5s.; "The Sailor Boy," by Fripp, £63, to Mr. Vokins; "The Council Chamber at Oudenarde," by Haghe, £159. 12s.; "Apple Blossoms," by Hunt, £40. 19s.; "A Bird's Nest and Apple Blossom," by Hunt, £189, to Mr. Behrend; "White Grapes and Plums," by Hunt, £225. 15s., to Mr. Behrend; "A Roman Milkman," by Haug, £53. 11s.; "The Shrine of St. Agnes," by Holland, £63; "The Silver Trumpets," by Gilbert, £117. 12s., to Mr. Isaac; "A Leisure Hour," by Mole, £65. 2s., to Mr. Lloyd; "Reivers Carrying off Women and Cattle," by Tayler, £127. 1s., to Messrs. Agnew—(a letter was read in the room from the artist, stating that this was one of his best works); "The Fish-market, Rome," by Prout, £88. 4s.; "A Canal Scene, Venice," by Prout, £107. 2s., to Mr. Lloyd; "An Arab heik," by J. F. Lewis, £57. 13s., to Messrs. Agnew.